

Editorial

吾非與之並世同時，親聞其聲，見其色也。  
以其所書於竹帛，鏤於金石，琢於槃盂，傳遺後世子孫者知之。

I am not of the same generation or contemporary of them,  
who personally heard their voices or saw their faces.  
But because of what they wrote on bamboo and silk,  
engraved on bronze and stone, carved on ritual plates and bowls,  
passing on to the sons and grandsons of later generations — I know them.

*Mozi* 墨子, “Jian’ai xia” 兼愛下

Issue 2 features a special section, “The Development of Literary Media and the Formation of Art,” which investigates how physical media such as stone, wood, and paper shaped artistic practices and aesthetic thought across the premodern Sinographic sphere. Focusing on epigraphic and calligraphic traditions, the section traces how inscribed texts—whether on steles, *mokkan*, or rubbings—evolved from functional documents into objects of cultural memory and artistic value.

Articles in this issue explore the semantic and material dimensions of “king’s documents” in early Korea, the reception and philological study of Chinese epigraphic rubbings in Chosŏn, the multisensory aesthetics of wooden documents as communicative tools, and debates over authorship and authenticity in calligraphic inscriptions attributed to Wang Xizhi and their Korean reinterpretations. Together, these contributions illuminate how writing media were not only textual but also visual and tactile forms, integral to the historical formation of literary and artistic culture in East Asia.

The characters inscribed and written on diverse media have long embodied a distinct East Asian aesthetic and now form part of the region’s unique cultural heritage. This issue brings together studies that illuminate the premodern uses of such media and propose new approaches for their modern scholarly analysis.

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